

the
**HOUSE OWNER'S
PAINT BOOK**

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THE HOUSE-OWNER'S PAINT BOOK

How often house-owners feel perplexed and almost helpless when painting time comes around! If only there was one best way to have the work done, and if they could know that way, the doubts and the risk would all disappear. This plain, short talk about house painting is intended to meet precisely that need. The statements are all trustworthy and the booklet may well be kept for future reading. With these foundation principles well in mind, economy, pleasure and satisfaction in painting are within easy reach of anyone. Be sure of your painter, sure of your materials, careful with color and shy of experiments.

IN THE CARE OF THE HOUSE, the question of painting the outside and decorating the inside comes up every so often. Every one readily accepts the cost of this work as a necessary incidental expense to having a home, just as clothing and the home itself are necessary to our comfort. It is even possible to think eagerly of the painting season as the time when the home is to be renewed, when different color harmonies and a new set of experiences are to impress us for a while. If we can feel sure that the results of our painting will be satisfying, and that the new color effects are going

to give new pleasure to ourselves and our friends, we shall think of painting time very much as we do the occasion of buying new clothing.

Such satisfaction is uniformly possible. It depends almost entirely upon knowing what and how. For good painting and good decoration rest upon a few foundation principles, which do not change. All the principles here stated are the ones followed by the best painters and decorators the world over, and they make this little book of practical painting helps well worth preserving for reference.

The object in exterior painting is to preserve the wood and to beautify it with color. The three considerations for the owner are the painter, the color scheme, and the paint. A wise selection of the painter usually means good advice in choosing the paint materials and the color.

Selecting a Painter

A good way to choose a painter is to find out what class of work he is doing—who are his customers. If he works for the best people, can refer to excellent jobs he has done or is doing, and asks a reasonable price for his work, he is probably a man who has taken the necessary years to learn the trade, and is therefore competent and reliable. But don't expect him to compete in price with the fellow who works by guess and who sprang up a full-fledged painter over night.

The range of colors suitable for exterior painting is somewhat limited. Brilliant colors would be too

conspicuous and many of the beautiful soft tints which are available for interiors would not stand either the glare of the sun or the rigors of rough weather. The problems to consider are permanence or durability, and harmony with surroundings.

General Suggestions on Color

A house which is set closely among trees or shrubbery should not be painted green or olive, though green for the trim may possibly be used. Colors contrasting with the surroundings are better for the body.

If a house is low, with a tendency to "squattiness," a dark color should not be used. Paint it light and preserve the benefit of what height it possesses.

Nothing is better than pure white for certain styles of country and suburban houses, especially if set snugly against a green background and amidst green surroundings. Naturally, however, white is a poor scheme for factory towns or other smoky localities. A light gray, like French or pearl gray, may be more durable than pure white, and yet give nearly white effects.

Houses with shingled upper stories or gables as a rule should be painted on the lower story a lighter shade than the shingles. The shingles may then be Indian red, dark brown, dark green or some olive shade. The body should harmonize, as light or dark olive with Indian red, cream with browns, the grays with dark green or dull red.

Not all colors and tints are equally durable. Colors like the grass greens, blues, and comparatively cool shades of yellow, hasten the deterioration of the paint film. This is due to the fact that they do not reflect or turn back the heat rays of the sun, but allow them to penetrate the film.

The Most Durable Colors

Tints based on the reds, brown and blacks are, as a rule, the most durable. Thus the grays, the slates, the browns, the richer yellows, etc., are excellent for wear and are at the same time the most pleasing on the house. We therefore recommend them most frequently in our designs.

Perhaps a word should be added for the benefit of those who may have always thought of white-lead as good for white paint only. The fact is, white must be used as the base in making all paints of light tint, and many paints of dark shades, too. Black and certain intense shades of blue, red, brown, and yellow can be produced without using any white base, but by far the greater number of tints, especially those most suitable for house painting and the most durable for that purpose, are made by mixing a small portion of tinting color with a large portion of white-lead. A few ounces of color pigment are often enough to tint 100 pounds of white-lead to the desired shade.

Choosing the Paint

Of utmost importance is the choice of the paint, and here is where the house-owner should *know*

the fundamentals. All paint is made of solid particles, called the pigment and a liquid called the vehicle. Among white substances used as pigments are white-lead, zinc oxide, whiting, silica, barytes, chalk. Among the liquids used as vehicles are linseed oil, turpentine, mineral oils, fish oil, and various oils from such materials as corn, wood, soya bean, and cottonseed.

Now it happens that one of these pigments, white-lead, and one of these vehicles, linseed oil, possess qualities which fit them for use in paint as none of the other vehicles and pigments do. It also happens that these two substances, white-lead and linseed oil, when both are pure, have so remarkable an attraction for each other that when mixed together the combination is unusually close and strong. They have for centuries made a complete paint which no science, ancient or modern, has been able to improve.

To understand further the reason for the superiority of these two substances as paint materials, consider briefly what a paint coat should do.

1. As a decorative material it must hide the wood or other substance on which it is applied with the fewest possible number of coats.
2. It must dry soon to prevent dust and insects from sticking fast to it.
3. It must anchor into the pores of the wood with a grip that will hold it where it is put.

4. As a preservative of the wood, it must absolutely keep out all moisture. It must withstand the roughest weather conditions, from scorching sun to extreme cold, with driving storms.
5. It must wear down smooth from the top, otherwise the laying of coat upon coat would finally make a thick mass, certain to come off in patches when a new coat was applied.

All these requirements the lead-and-oil film meets. It has great power of combining with oxygen, which insures thoro drying; it is impervious to moisture; it is remarkably opaque; and it has a certain toughness which lets it stretch rather than break under climatic changes.

Avoid Adulteration

If these two substances make the ideal paint, why are they often adulterated? For two reasons: first, to cheapen the paint to a point at which property owners who are buying by price and not by value will buy it; second, to create a new market for certain materials which look to the uninformed as if they might make paint.

The consumer's interest lies in avoiding all adulterants, as the best master painters have done for generations. Experiments are sometimes interesting, they may be instructive, and occasionally they are profitable. But to experiment with the painting of your home is decidedly risky. You can't discard a

disappointing result in a day, and even a year is too soon to do a painting job over. If the result is bad it stays bad a good while.

Dependable Paint

Knowing what is certainly excellent, reliable, and thoroly tested, it is the part of good judgment to stick to that. The white-lead now sold under the Dutch Boy trademark has enjoyed a clean reputation for purity during more than one hundred years. The trademarked steel kegs and the sealed cans of Dutch Boy linseed oil give the purchaser of them ample assurance that he is getting the best paint materials his money can buy.

White-Lead for Distinctive Interior Decoration

All that has been said of pure white-lead as an ingredient for outdoor paint applies equally to paint to be used on woodwork inside, except that there are no great changes of temperature indoors and hence no particular danger of cracking and scaling.

A more distinctive use of white-lead indoors is as paint for plastered or board walls. The points to consider in the treatment of walls are beauty, cleanliness and economy. Beauty involves color and style of finish. Cleanliness depends upon washability and consequent freedom from dust or other impurities. Economy has to do with cost and with years of wear. These three results are best reached by the use of paint.

To consider color first, there are certain rules or principles that may be followed in the selection of

colors. One of these fundamental rules pertains to fitness. A color may be beautiful in itself and yet be out of place on the walls of a room. The home exists primarily for use, and while color is employed for the sake of giving pleasure, there is a wide difference between its use for beauty and its use for show. Beauty and fitness must go hand in hand.

Color for walls should always be chosen with reference to the things which will be used in the home. If an interior is new, the whole scheme of decoration may be worked out harmoniously to include the painting, the rugs or carpets, the furniture and the window curtains. When an interior is to be re-decorated, the wall colors selected must harmonize with the furniture, rugs and hangings already in use.

A practical American artist and decorator of the highest standing says: "Have definitely in mind what your ideal of the room would be if you could have everything new and have it at once. . . . Start with the background of the room. If \$25, \$50, or \$100 be used, let that be expended to make the woodwork, the walls, the ceiling and the floor a suitable background. . . . The mistake made by most people, including many decorators, is in trying to make things appear moderately satisfactory against an impossible background."

How Color Affects the Room

Take into account the natural lighting of a room, or its outlook, when selecting colors for it. Since yellow is a sunny color, it is well suited for use in a north or poorly lighted room. On the other hand,

soft green, bluish gray or gray green may well be selected for rooms facing the sun that might be too suggestive of warmth on bright days, if the dominant color were yellow or red.

Colorists tell us that yellow cheers and stimulates, red excites, blue restrains and calms. They tell us, too, that since red is an advancing color a room in red contracts, while a room in blue expands, because blue is a receding color. Whatever selections are made, large areas should be in subdued tones. Bright reds, deep blues, purple, orange, brilliant green may be effective in certain combinations when used in small areas; when overdone they become vulgar.

Do not introduce a variety of color schemes on a floor or in a suite. If the living-room, library, dining-room and hall, for example, communicate by wide openings the scheme may well be the same thru-out those rooms. If the openings are single doors, greater freedom is permissible. Where a hall separates two rooms a different scheme is allowable in the two rooms providing there is a key color running thru all the schemes that ties them together. Plan the combination so that when seen from a chief view-point, as the entrance to the house, or from the head or the foot of the stairs, the general effect is a complete, harmonious unit.

Be Sure Your Colors Harmonize

This principle of harmony should be applied also to hold together the ceiling, sidewalls and floor of a

room. A perfectly white ceiling with ivory wood-trim and soft yellow walls would be a violation of that principle. The white of the ceiling would be unrelated to the colors on trim and walls. A little yellow in the ceiling color, to make it cream, will key the scheme together and make it harmonious.

Keep the colors subdued and avoid strong contrasts. Walls, floor and ceiling should always be less intense than the objects which are to appear against them. Using delicate, neutral tones, with ceiling lightest, sides next, floors darkest and trim either a deeper or a lighter shade than the sidewall color, gives the room or the suite an air of restful comfort.

Rules are Safer than Whims

Most of us like to exercise our personal taste in the selection of a color scheme, altho that is not always a safe guide. What pleases one person may offend another. The laws of harmony do not change, and therefore they cannot depend on individual likes or dislikes. Color rules are safer guides than color preferences, and established rules should be followed just as earnestly where the decoration is simple and inexpensive as where it is elaborate and costly.

There is no reason at all why the color even in the most modest of homes should not be a delightful, rest-giving harmony. Nothing is too good for the things that closely affect our daily lives, and in the matter of interior decoration, it is fortunate that real excellence and simple beauty are questions of choice rather than of cost. When one considers that color

is the thing we see and that the pleasure we derive from interior painting depends on the color and on the general style of finish, the utmost care should be used in selecting them.

Beautiful Effects with Flatting Oils

A marked increase in the popularity of painted walls followed the successful efforts to develop flatting oils which would combine well with pure white-lead. The old white-leaded walls, built up with from four to ten coats of white-lead, linseed oil and turpentine hardened like part of the wall itself and were as durable as stone. There was nothing better and nothing more beautiful, and much of that class of work is still done. Nevertheless, the rich, velvety finish of the delicate soft-tone paint made with white-lead and a high-grade flatting oil, such as our own Dutch Boy flatting oil, has proved to be equally practical and beautiful, and is quite attractive from the standpoint of economy. Instead of many coats, three give excellent results and even two with proper preparation are often satisfactory.

When the decorator makes up his own paint from white-lead and flatting oil, the color range is as wide as his client's taste. "Just a shade deeper, or a trifle lighter," or "a little more on the gray order," is always possible and easy. Moreover, a wide variety of the most beautiful effects is possible. To name some of them: the lustreless finish, soft and velvet-like; semi-gloss, like an egg-shell; full-gloss, sometimes preferred because it soils less easily; stippled; tiffany, a blending or combination of various colors;

shaded, from darker below to lighter above; glazed, a two-tone effect secured by the use of a lake or transparent tinted film over the top color coat.

The Ideal Treatment for Walls

When thinking of beauty and harmony, think also of the durable, the sanitary and the economical. A white-leaded wall dries very hard, which means that it lasts for years and stands frequent washing with tepid water, mild soap and a soft cloth or sponge. Washing freshens and renews a white-leaded wall as really as repainting does. The well washed wall is actually clean, and nothing could be more sanitary.

A justifiable claim for the painting of walls with white-lead and a flatting oil is that it gives a maximum of wear, of cleanliness, of artistic beauty and of satisfaction, all at a minimum cost.

The color plates furnished for users of Dutch Boy white-lead have been prepared by decorators who are thoroly familiar with the principles and the practice of the best decoration. Any one who follows the suggestions given for these color schemes may feel confident of the most pleasing results. This applies equally to exteriors and interiors. Our Department of Decoration will gladly furnish additional suggestions and will cheerfully answer any inquiries. Your needs, if you tell them to us, will be our care.



IDEAS FOR COLOR DECORATION

Interior and Exterior

Interior and Exterior



PLATE A.

The dignified simplicity of houses of the Colonial type lends itself best to a severity of color treatment, softened by tones of green in blinds or roofs. Three standard schemes are shown in the group of houses illustrated.

Body	642	White	660
Trim	White	"	White
Sash	"	"	"
Blinds	650	623	634
Roof	Weathered	623	Weathered

Numbers refer to colors shown in our "Color Harmony" folder.







PLATE B.

Houses of simple design, such as those of the square or gabled type, look most attractive when a simple color scheme is used on them. Three appropriate color suggestions are illustrated.

Body	621	634	White
Trim	620	White	"
Sash	621	"	"
Roof	Weathered	647	634

Numbers refer to colors shown in our "Color Harmony" folder.



PLATE C.
The increasing popularity of the bungalow has made desirable a wider choice of color schemes for this particular type of house. No longer are bungalows all decorated in dark stained effects. Three bungalow color schemes with a tendency towards lighter colors are shown here.

Body	639	649	White
Trim	White	White	670
Sash	"	649	White
Roof	633	Weathered	633

Numbers refer to colors shown in our "Color Harmony" folder.



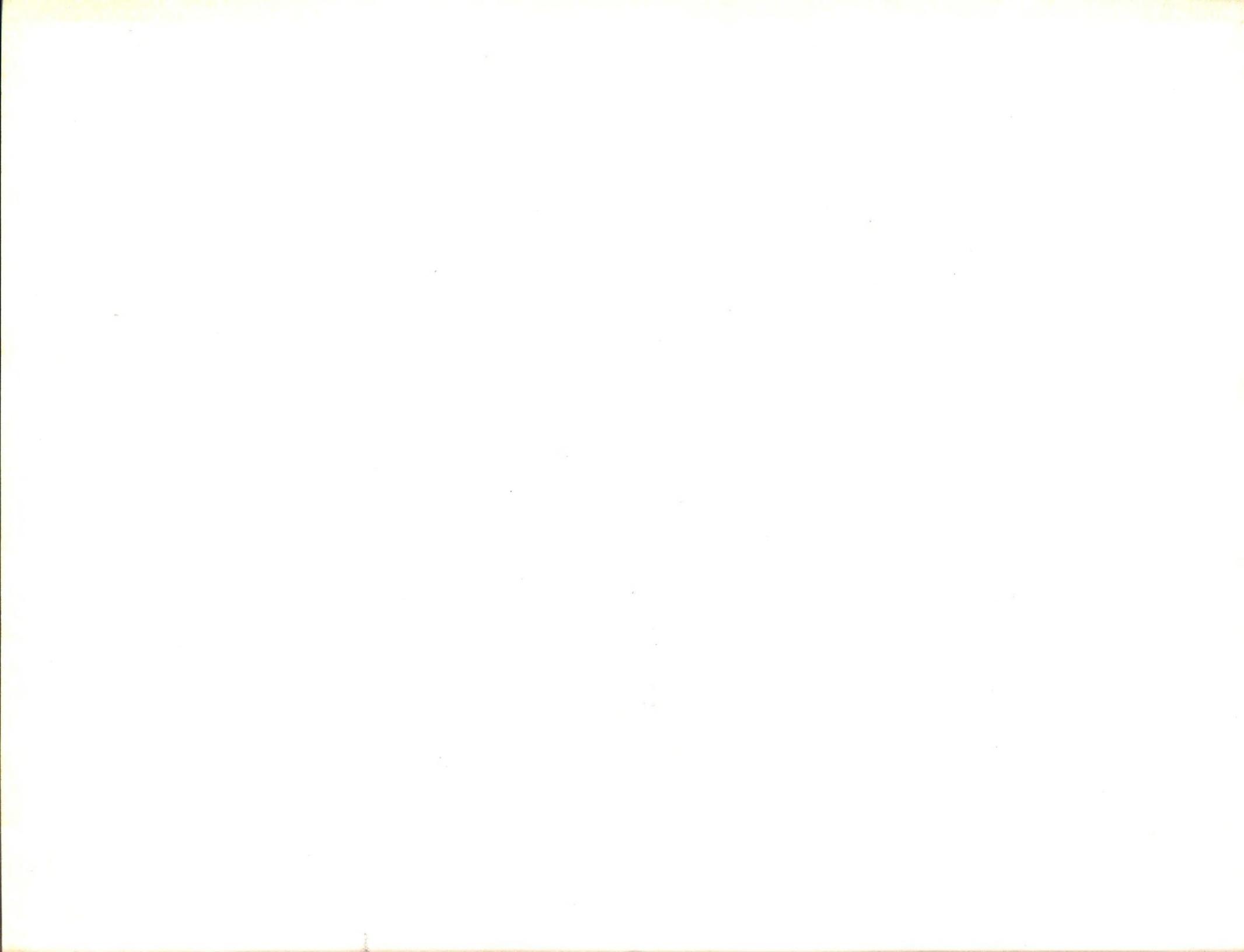




PLATE D.

The low-built house, so attractive in the country where it seems veritably to nestle among the trees, demands a light color treatment. Any of the three schemes illustrated will serve to make a house of this kind a picturesque addition to the landscape.

Body	White	660	649
Trim	"	White	White
Sash	"	660	"
Blinds	644	644	
Roof	632	Weathered	644

Numbers refer to colors shown in our "Color Harmony" folder.



PLATE E.

The broken lines presented by the gambrel roofed house are too often accentuated by the color arrangement. The three ideas shown here illustrate the effectiveness of comparatively simple color treatments on this style of house.

Body	620	646	White
Trim	White	627	"
Sash	"	646	"
Roof	650	Weathered	633

Numbers refer to colors shown in our "Color Harmony" folder.



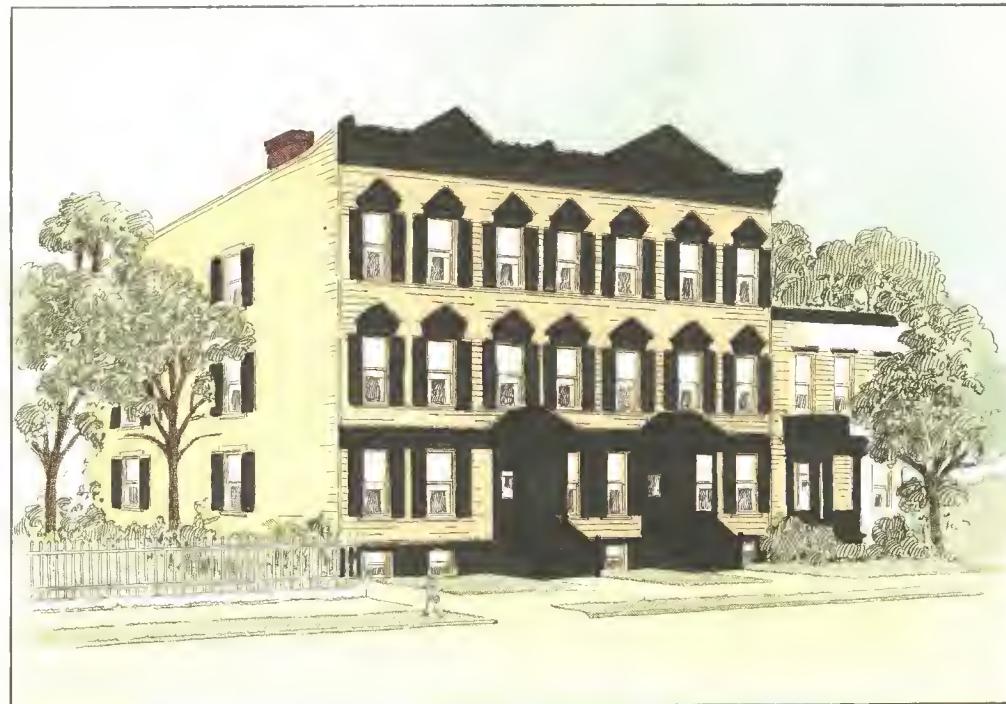
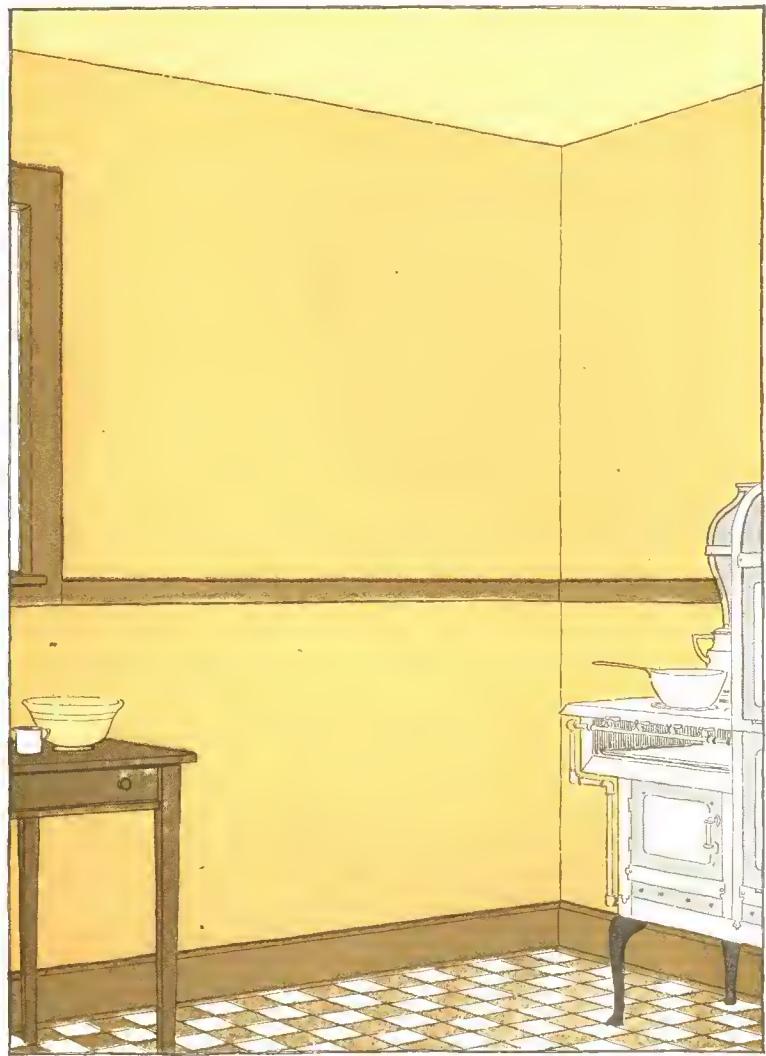


PLATE F.

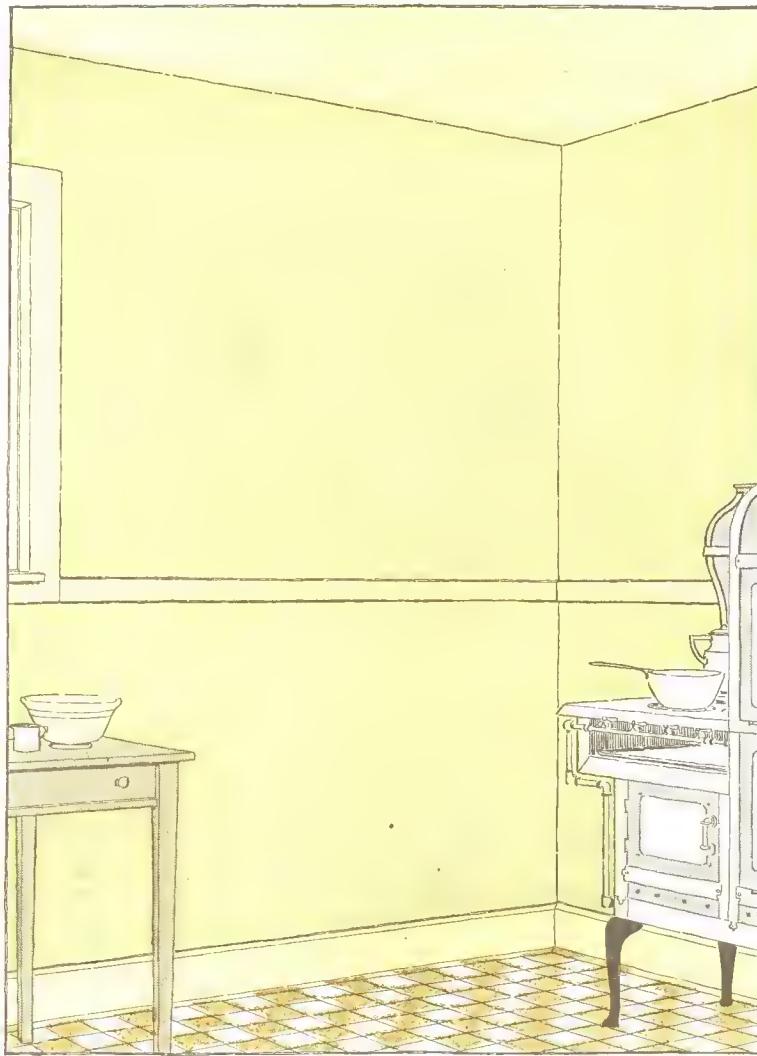
Small apartment buildings and two or three-family houses present a problem in the selection of suitable color schemes, which is best answered by a two-tone treatment, three of which are illustrated here.

Body	621	655	646
Trim	620	639	White
Sash	621	650	"
Blinds	620	639	
Roof	650	650 or Weathered	

Numbers refer to colors shown in our "Color Harmony" folder.



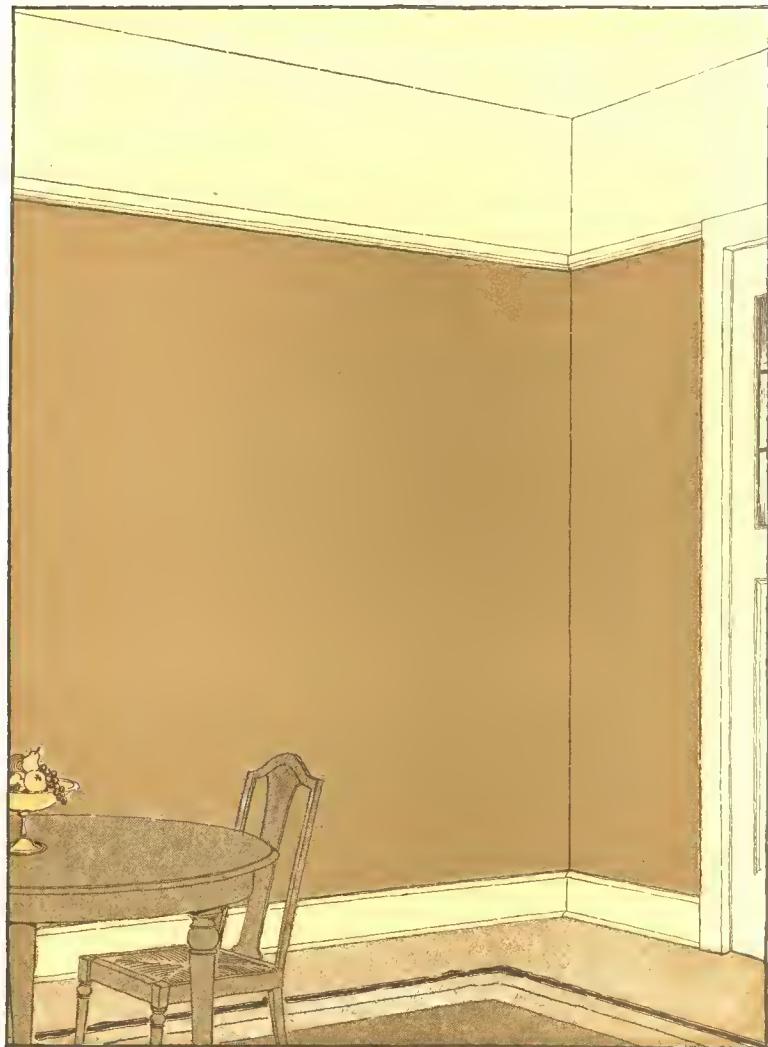
Sidewalls	672
Trim	640
Ceiling	656



Sidewalls	681
Trim	680
Ceiling	680

Numbers refer to colors shown in our "Color Harmony" folder.

PLATE G.—KITCHEN. The average housekeeper likes a bright kitchen and one which is "easy to keep clean." A very light treatment fulfills the first requirement but, as a very light color scheme necessitates an extra amount of effort to keep it clean, there are those who prefer something a little darker but still light. The soft tones of tan and green, illustrated by the two color schemes shown here, satisfy both the demand for cheerfulness and cleanliness.



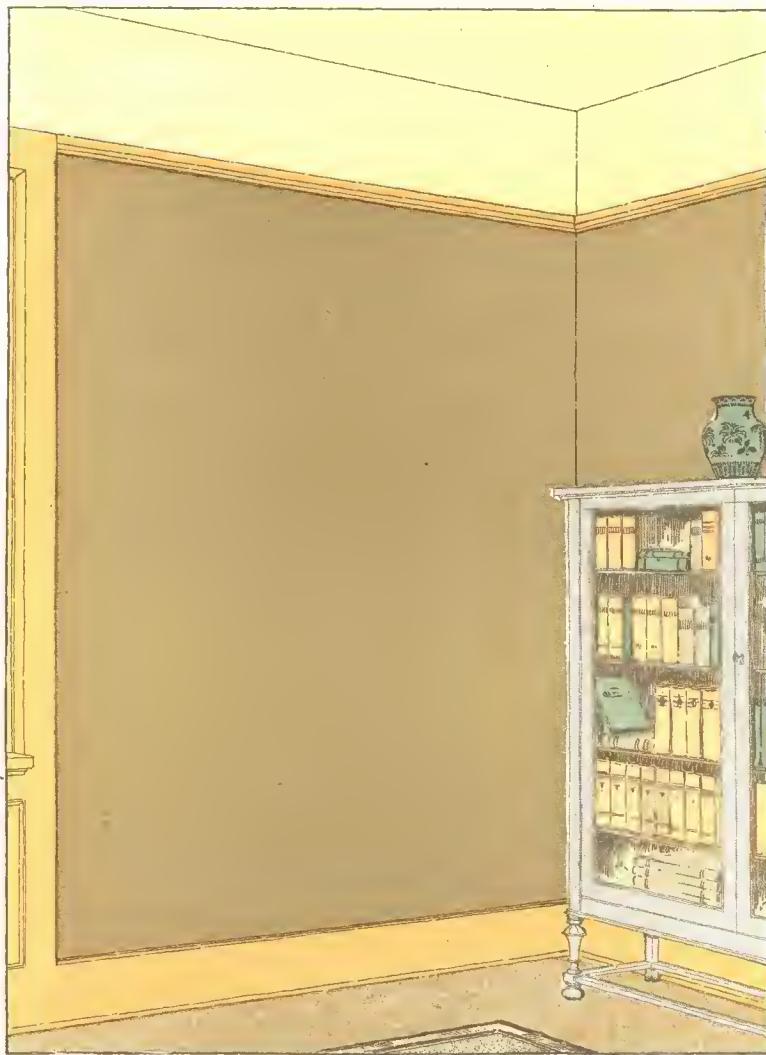
Sidewalls	640
Trim	656
Ceiling	656



Sidewalls	673
Trim	672
Ceiling	672

Numbers refer to colors shown in our "Color Harmony" folder.

PLATE H.—DINING ROOM. The decoration of the dining room calls for a color scheme which is dignified and yet suggestive of good cheer. Dignity and good cheer are both served by the use of soft tones of brown or green such as those illustrated above.



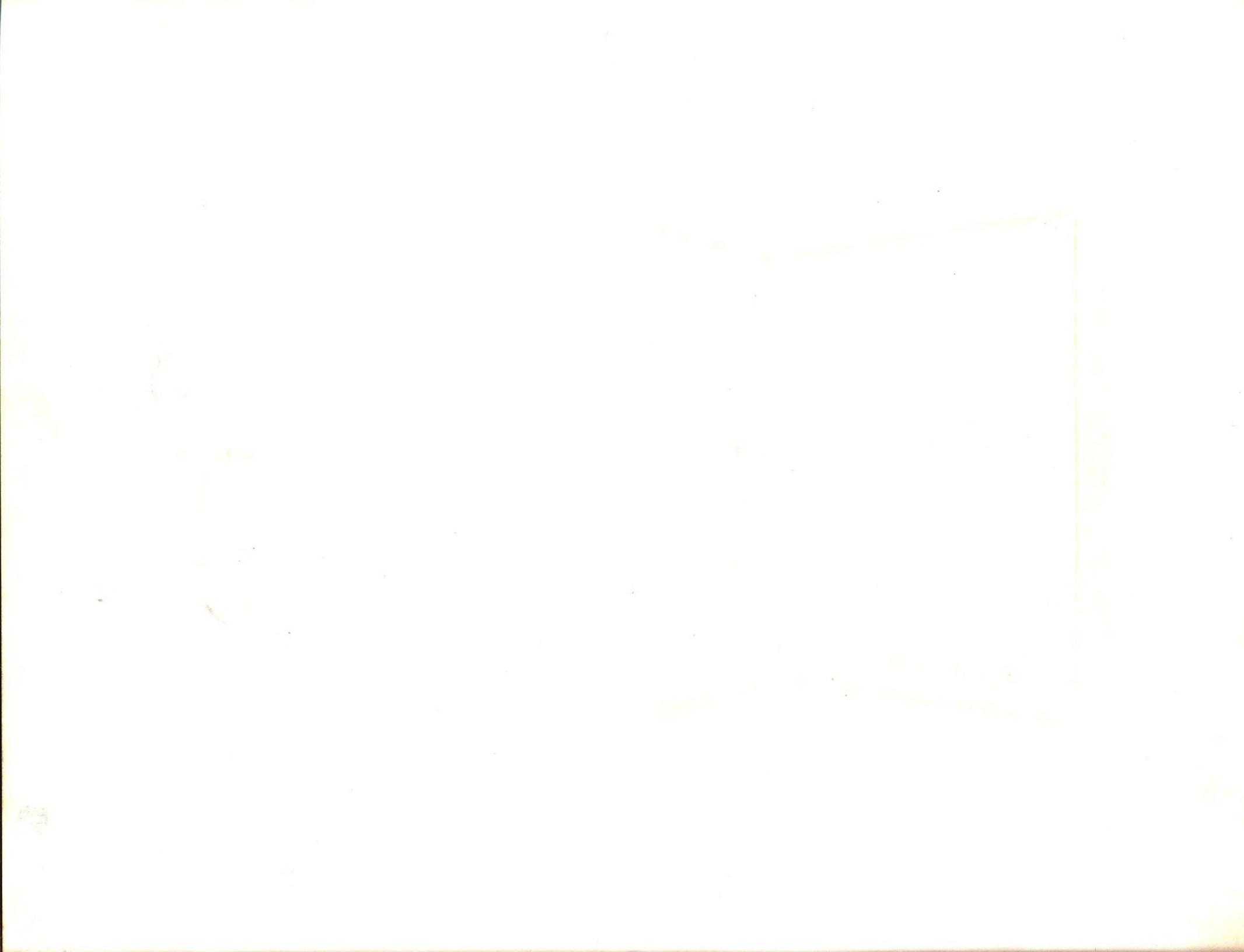
Sidewalls	676
Trim	672
Ceiling	656

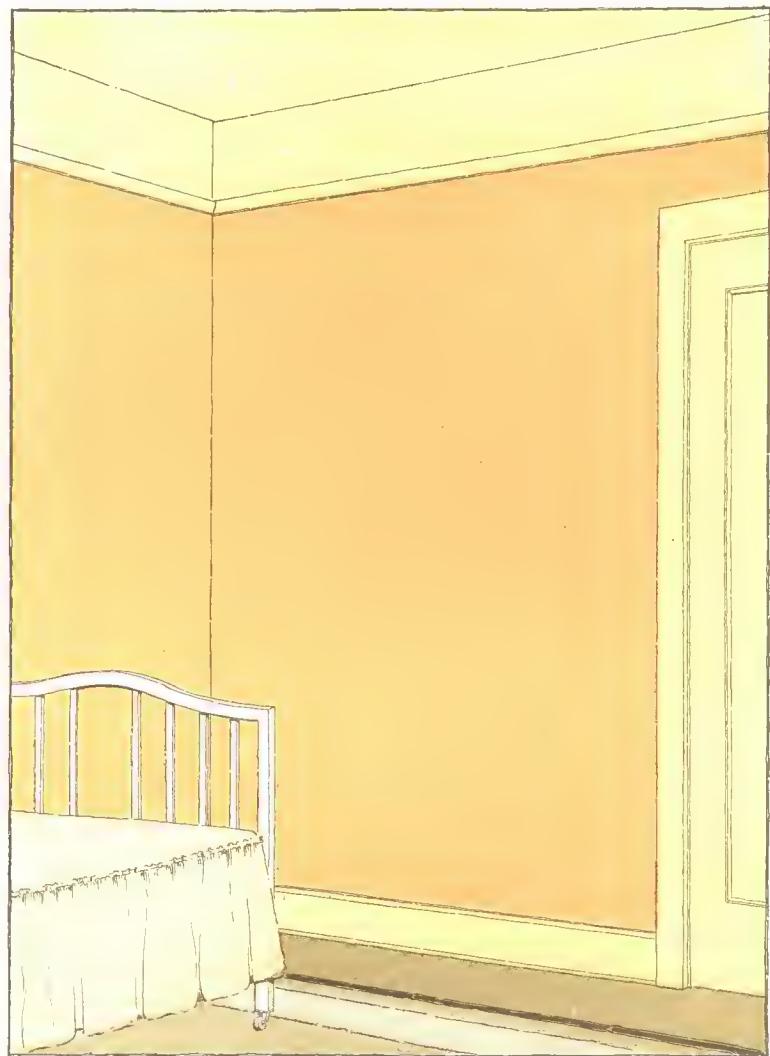
Numbers refer to colors shown in our "Color Harmony" folder.



Sidewalls	659
Trim	680
Ceiling	680

PLATE I.—LIVING ROOM. The living room usually receives first consideration in a decorative scheme, because the family life seems to center in it. Neutral tones make the best background for pictures and help to impart the restful atmosphere that should characterize this room.





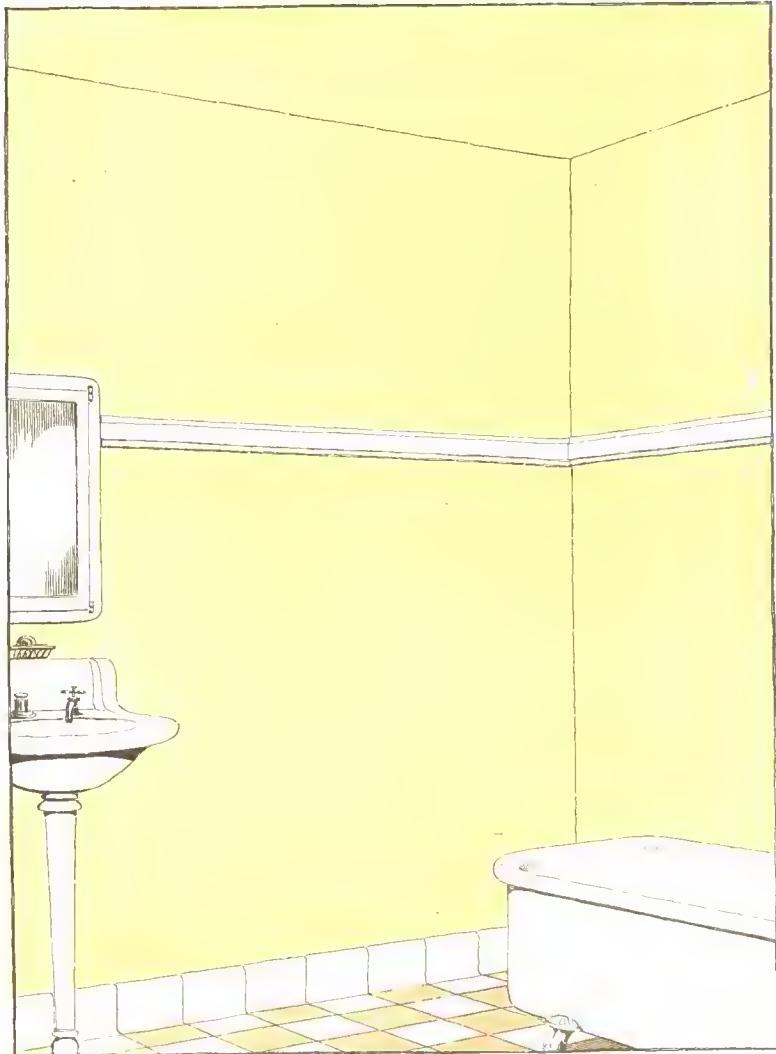
Sidewalls	669
Trim	656
Ceiling	656



Sidewalls	664
Trim	680
Ceiling	680

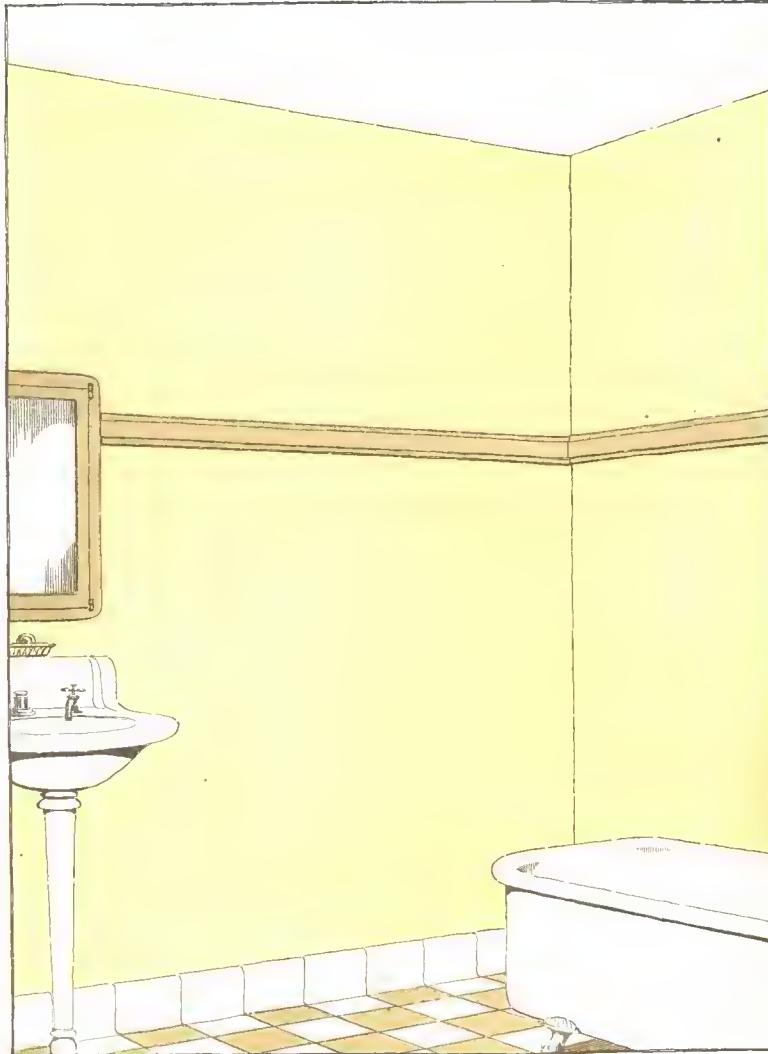
Numbers refer to colors shown in our "Color Harmony" folder.

PLATE J.—BEDROOM. Light and airy tints of pink or blue are unusually appropriate for bedrooms. Properly selected tints of these colors not only lend a restful effect but permit of the use of hangings and furnishings of the kind that help to create an atmosphere of daintiness.



Sidewalls
Trim
Ceiling

656
White
656



Sidewalls
Trim
Ceiling

680
659
White

Numbers refer to colors shown in our "Color Harmony" folder.

PLATE K.—BATH-ROOM. The bath-room is the one room in the house where an all-white color scheme is decidedly practical. When a white color scheme is not desired, a treatment in very light tones just off the white is in good taste. Two suitable color combinations are illustrated; both give an effect of cleanliness and both are readily kept clean.



Sidewalls	640
Trim	672
Ceiling	656



Sidewalls	675
Trim	680
Ceiling	680

Numbers refer to colors shown in our "Color Harmony" folder.

PLATE L.—HALL. The colors used in the hall should be selected with an eye to harmony with adjacent rooms; the hall color scheme should be the key to the entire decorative scheme. Moreover, it is from the hall that the visitor gets his or her first impression of a home and the color scheme selected consequently should be one which is suggestive of hospitality.



ANNE MEIGS
1890-1917

PLATE VIII. LIVING-ROOM



THE decorative plan in this living-room is based upon plain walls in gray, and plain rug, with ample opportunity to show bright colors in the furnishings. This is an excellent plan to work by generally, because it permits of changing at will the less permanent features of the room, such as lamps, slip covers, window hangings or pictures.

Sidewalls, 676.

Ceiling, 680.

Woodwork, light walnut.

Rug, like sidewall, but darker.

Decorative fabric, mulberry and gold.

Another excellent color scheme

Sidewalls, 675.

Ceiling, 656.

Woodwork, old ivory.

Rug and fabric, sage green.

The numbers refer to colors on the "Color Harmony" folder, "F 10-17."





PLATE IX. RECEPTION HALL

THIS room may be regarded as a spacious reception hall in a large house or as a living-room. The massive stairway and fireplace call for a plain treatment of the walls, while the large inviting chairs and the portieres furnish the strong color contrasts.

Sidewalls, 640.
Ceiling, 672.
Woodwork, 633, rubbed to a dull finish.
Rug to repeat the tone of the woodwork.
Fabrics, bright figured chintz or linen.

Alternate scheme for Reception Hall

Sidewalls, 675.
Ceiling, 656.
Woodwork, 623, rubbed down.
Rug, tan with a little green in a quiet pattern.
Decorative fabric, deep blue green.

The numbers refer to colors on the "Color Harmony" folder, "F 10-17."





PLATE X. TILED HALL



TILING for halls in private houses is less common in our country than it is in Europe, but the attractiveness of recent tile products, together with the constant care required to keep floors of wood in good order is sure to increase the popularity of tile wherever it can be used. Any feeling of coldness is readily overcome by a well chosen color scheme.

- Sidewalls, 675.
- Ceiling, lighter tint of same color.
- Stair treads and hand rail, mahogany.
- Spindles, 660.
- Tiles, black and light warm gray.
- Panel lines, old blue, 678.
- Decorative fabrics, 678 with pink figures.

Alternate scheme, with same tiling

- Woodwork, 659.
- Ceiling, 680.
- Stair treads and hand rail, mahogany.
- Spindles, ivory.
- Decorative fabric and panel lines, old rose.

*The numbers refer to colors on the "Color Harmony" folder,
"F 10-17."*





PLATE XIII. DINING-ROOM



THE charm of this dining-room comes from the pleasing contrast between the old ivory of the walls and the rich blue of the draperies. The same color combination appears also in the excellent Chinese rug. The room is restful, but the unusual pattern of the rug helps give it variety and character.

Sidewalls, 672.

Ceiling, same color, but lighter.

Woodwork, white.

Rug, putty body with blue border.

Decorative fabric, Copenhagen blue.

Alternate color scheme for this Dining-Room

Sidewalls, 675.

Ceiling, 679.

Woodwork, 677.

Decorative fabrics, figured chintz or tapestry in blue, green and dull orange.

The numbers refer to colors on the "Color Harmony" folder, "F 10-17."



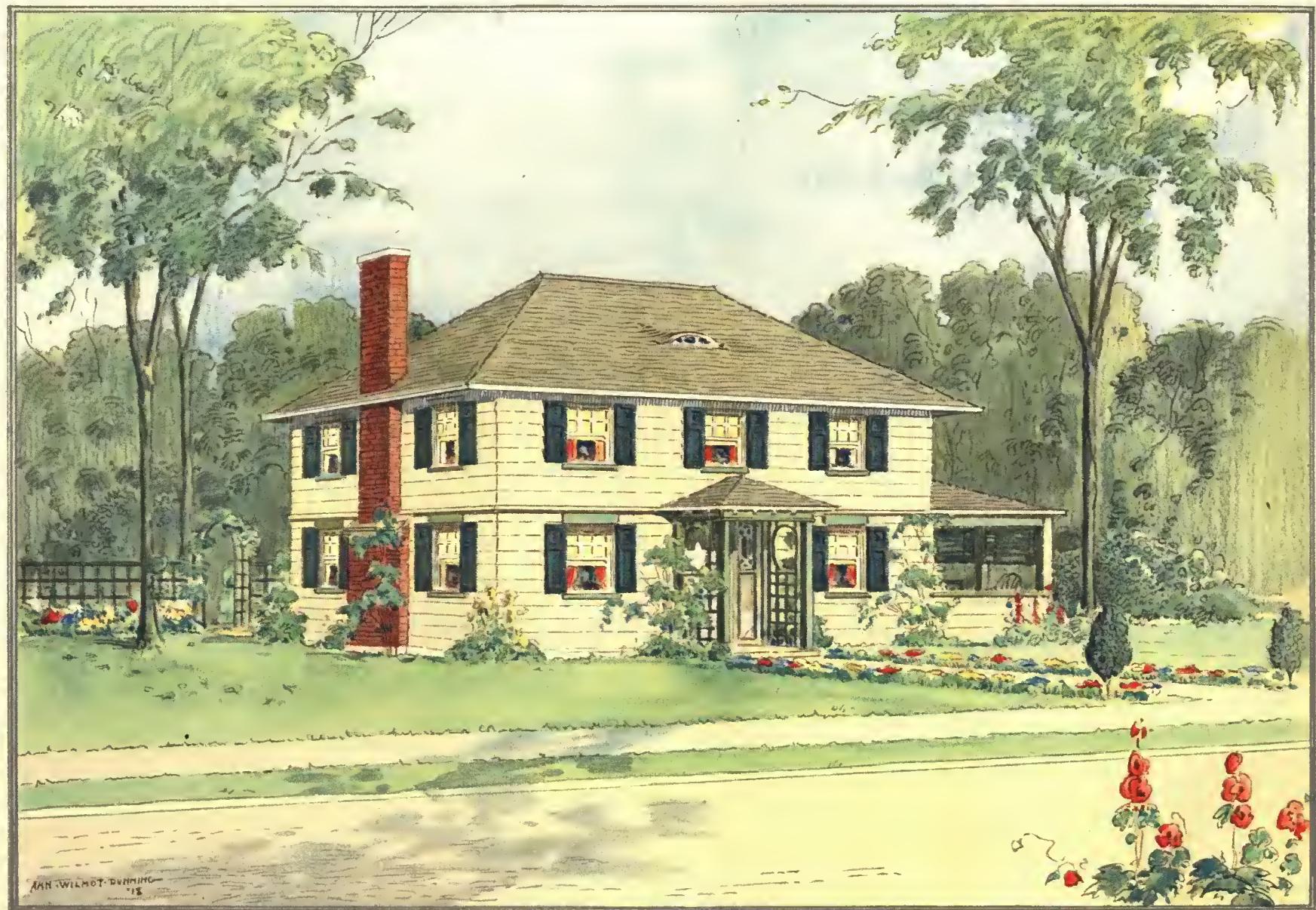


PLATE XX. SIMPLE BUT CHARMING HOUSE WITH
COLONIAL FEATURES

PLATE XX. SIMPLE BUT CHARMING HOUSE WITH COLONIAL FEATURES



HIS type of house with its strong Colonial features is thoroughly American, and suitable for city, town or country, wherever there is room to surround it with a bit of lawn, trees and shrubbery.

The neutral tone of the siding is especially pleasing and is not likely to clash with the colors on adjoining houses. The dark blue of the shutters is in pleasing contrast to the soft cream of the body, and is also a relief from the more conventional blind green.

Any person who contributes a pleasing note to the beauty of a community, as is done with an attractively painted and well-designed house, performs a delicate but acceptable civic service.

Body, 660
Trim, 623
Blinds, 682
Sash, white
Roof, weathered

Alternate scheme for this style of house

Body, white
Trim, 642
Blinds, 650
Sash, white
Roof, weathered

The numbers refer to colors on the "Color Harmony" folder, "F-10-17."

